



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## DRESS



STAINED GLASS PANEL  
BY MISS C. MEYER, LIVERPOOL

latter, being the principal branch of the school's work, was illustrated by a very numerous collection of important works consisting of studies and original designs.

A body of Liverpool artists have founded a War Fund Art Union similar to that held in London in the spring, and the later one at Glasgow. The pictures given (to the number of 200) were publicly exhibited during the first week in July. It is hoped that the subscriptions at one guinea per ticket will realise a goodly sum. The net proceeds will be handed over to the Liverpool Town Hall War Fund.

R.R.C.

## DRESS

IT has been said that La Signora Duse is the worst-dressed woman on the stage. This simply means that she is the woman who least lends herself as a tailor's block; for the artistic point of view shews her

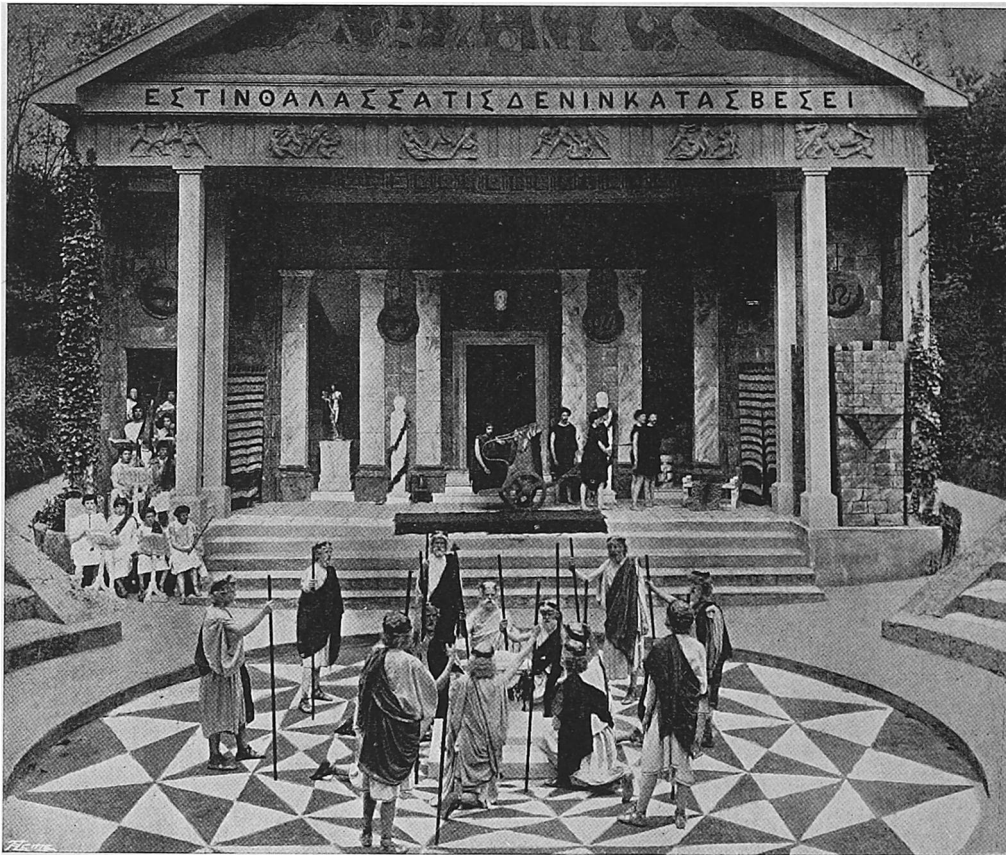
perfectly dressed in all she played this year. Her dresses are part of herself. "I am I," says Magda; Duse is Duse, and Duse's dresses are Duse's dresses, and nobody else's; not even Sylvia's, Paula's, or Magda's, for Duse no more makes up in silk, satin, or diamonds than she does in paint and powder. This being so, how shall we describe her dresses? Are they fashionable? Probably not; fashions are not for such as she, either to make or to follow. On the other hand, it is no peculiarity of dress that raises her so immeasurably above the commonplace: eccentricity of clothing, however artistic in intention, never gives much help in that direction on the stage or off. Duse simply wears very much what is being worn by other gentlewomen. For the rest, one can only note that she never wears anything in the nature of a deformity; that she never shocks one by illogical construction; that she has a feeling for drapery which is stronger than her respect for fashion; that she has a prejudice for white, cream, and black; and, lastly, that her clothing hampers her so little that one can see the play of her muscle as one is not accustomed to see it in other women. One needs but to recall how one magnificent pose succeeds another; how each gesture is more exquisite and expressive than the last—to recall but a portion of her strength and beauty, to realise that truly her splendour is not the splendour of fine raiment.

The educational value of the theatre is forcibly demonstrated in the Greek play occasionally acted by the boys of Bradfield College. This value is not to be measured by any knowledge of Greek, or any careful training of the actors; it is as great to the audience as to them. The influence that may be hoped for from the theatre lies in its tendency to counteract the commercialism of modern education; nowadays there is so much cramming, so much specialising for commercial purposes, in fact, so much learning that we do not get educated. The theatre should be the strongest foe of these methods, inasmuch as it should appeal simply to the imagination, and that it should cultivate all those faculties in which imagination is necessary—the literary, the pictorial, the histrionic. But we must have the theatre without the smell of the footlights. Modern theatrical productions

## THE BRADFIELD COLLEGE PLAY

are by no means such agents as we want ; the supreme folly of theatrical managers is that they are never content to leave anything to the imagination ; the commercialism of our education teaches us to demand the 'real thing' on the stage, and we get it ! We get real trees, running water, and falling snow, and we cheerfully sit through atrocious acting for the sake of machinery.

Almost the only stage accessory the actors have to help them is their dress. This, on the whole, was good, and cut on the proper lines, and the decorations and patterns were correct. It had one general fault, a very common, an almost universal one in Greek dress—there was not nearly enough stuff in the draperies. Agamemnon's dress was the most beautiful ; it was in two shades of the conqueror's red, with heavy



SCENE FROM THE 'AGAMEMNON' AT BRADFIELD

At Bradfield the play and the actors stand on their own merits, as they did when the plays were written. The conditions under which the representations take place in the Greek theatre, hollowed out of a chalk pit, are too well known to need further description. It is not in the nature of things that the acting of 'Agamemnon' should have been great ; much of it, in consideration of enormous difficulties, was surprisingly good. Taking this with the extreme picturesqueness of the production and the general atmosphere of the theatre, the result was a powerful stimulus to the imagination.

gold decorations. His soldiers' dresses also were excellently carried out, their shields of brass and copper being really beautiful. Clytemnæstra wore white and gold and royal purple, but suffered from the skimpiness of her cloak. Cassandra was befittingly clad in sombre garments, with a band of pierced gold on her straight black locks, and as she crouched in the chariot, she looked the tragic muse herself. For picturesque appearance, however, the Chorus bore off the palm ; all were clad in heavy white girded robes, with cloaks of various colours in excellent harmonies. Their

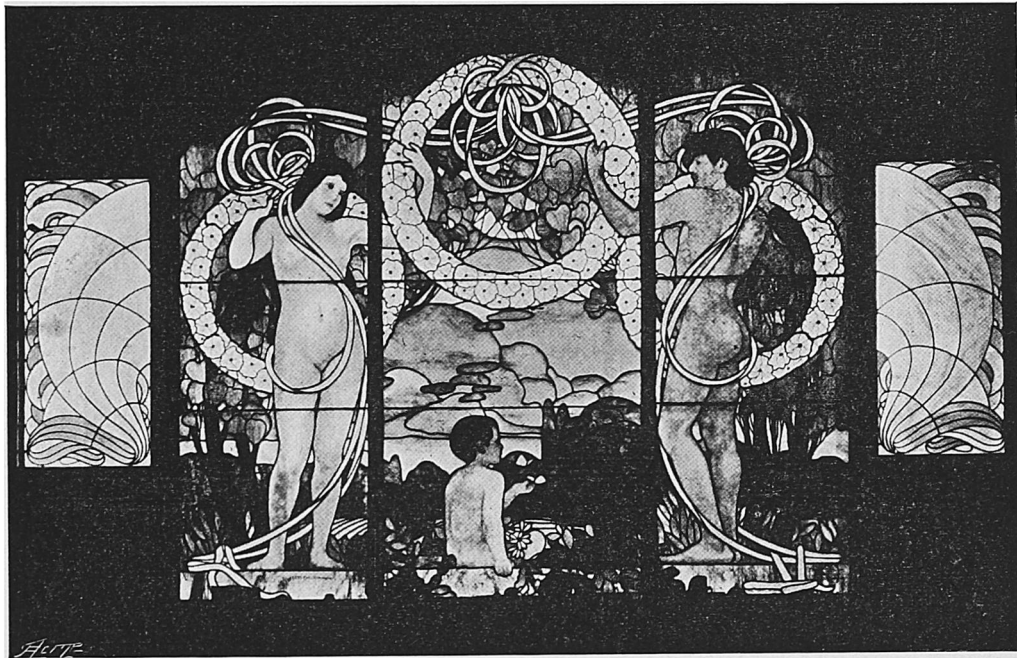
## THE ARTIST

make up (as Argive elders) was beyond reproach; they were aged in appearance and staid in carriage, but never were greybeards with such bright eyes and muscular arms!

It is this element, the un-reality, the un-literality, inevitable in the nature of things, that gives the high artistic value to these plays, and that will cause the 'Agamemnon' to be remembered with keen pleasure by those who were privileged to see it.

MABEL COX.

'Kermesse' as a curiosity, perhaps as a last remnant of that *gaieté Gauloise*. And he might also be told that there is a very real link connecting the theatrical Neuilly Fair and the Great World's Fair between the Trocadéro and the Champs Elysées. Both these displays touch the same line of evolution. The annual weekly fairs have developed into the universal exhibitions. There are only differences of quantity between these fairs, the importance or which extends far into the XIX. Century and



STAINED GLASS WINDOW BY HANS CHRISTIANSEN, DARMSTADT

## I NTERIORS AND FURNITURE AT THE PARIS EXHIBITION. BY W. FRED.

It may well happen that some of the foreigners who have been attracted to Paris by the great World's Fair are taken of an evening to Neuilly. Many booths have been erected there; Harlequin and Columbine show their tricks, and even the political songs at the Marionette Theatres are not very up-to-date; more reflective than stirring. It is a real fair. During the afternoon there are even real stalls where conservative provincials may do their shopping. The stranger is shown this

the great World's Fairs to which the civilised nations have been invited since 1851. The increase of export and import—a natural consequence of the development of railway communication—and the division, to which it led, of industrial labour among the different nations according to their abilities and inclinations; all these factors helped to lessen the usefulness and possibility of the fairs. The facility of postal intercourse and the ever-improving and spreading methods of reproduction replaced the personal